

The Full List: Greystones Harbour and the Cúl of the Rock, a mainly 1880s sequence of old photographs



Seamus Hayden

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Introduction

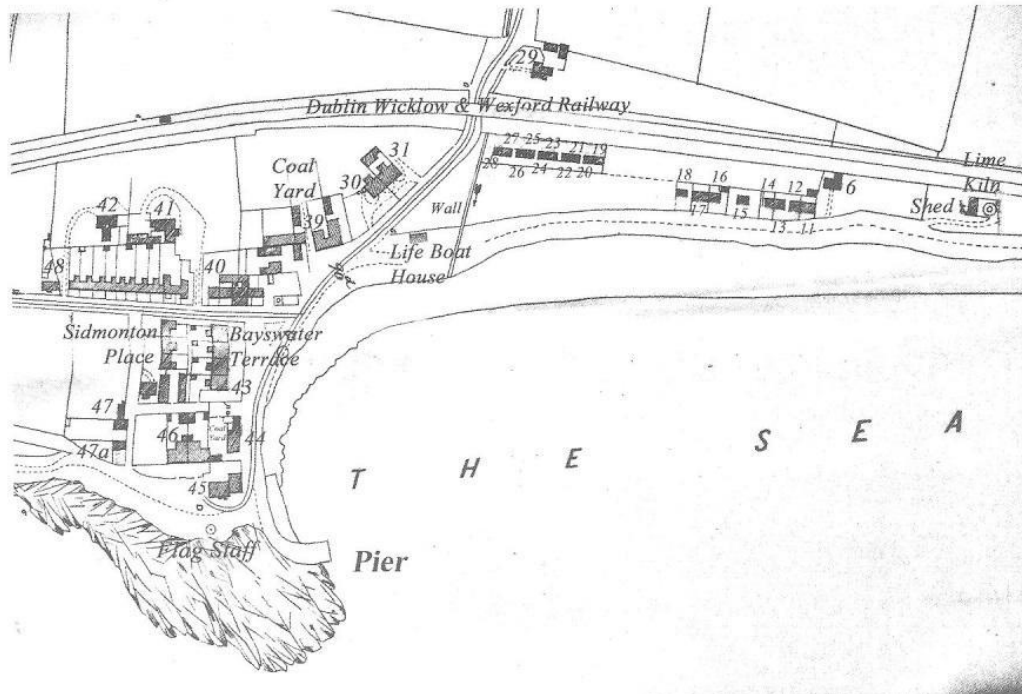
Every incursion I made into the archive material - either into that unearthed and published by Derek and Gary Paine, or into the photographs of Robert French in the online Lawrence Collections of the National Photographic Archive - made me realise how much more remained to be discovered. Too much to be incorporated in the paper I had submitted to Greystones Archeological and Historical Society in 2015 and that had already been accepted. But perhaps acceptable as a later addendum; a guide to those who might wish to retrace my footsteps.

My first suggestion to those wishing to do so would be to start with the copy of a portion of the 1838 Ordnance Survey Map of *The Grey Stones*, from Rathdown Castle to Seymour's coal yard in Killincarrick Townland, that Derek Paine has reproduced at the very beginning of his fifth (2001) book (see next page). It takes in also the Coastguard Station in Blacklion. What it depicts is a row of cottages from the schoolhouse - about where the bookies shop now is - to the corner where Rockport was later built, all overlooking the Cúl of the Rock. This is the very birth of Greystones.

A further map from 1876 adds contemporary context to my selection of photographs. About that time an application for permission to create a piped water system was made by the then incumbent of Bellevue House and Demesne, William Robert La Touche. The map accompanying the application (see below) is reproduced here from a copy reproduced previously in Derek and Gary Paine's 2007 book.

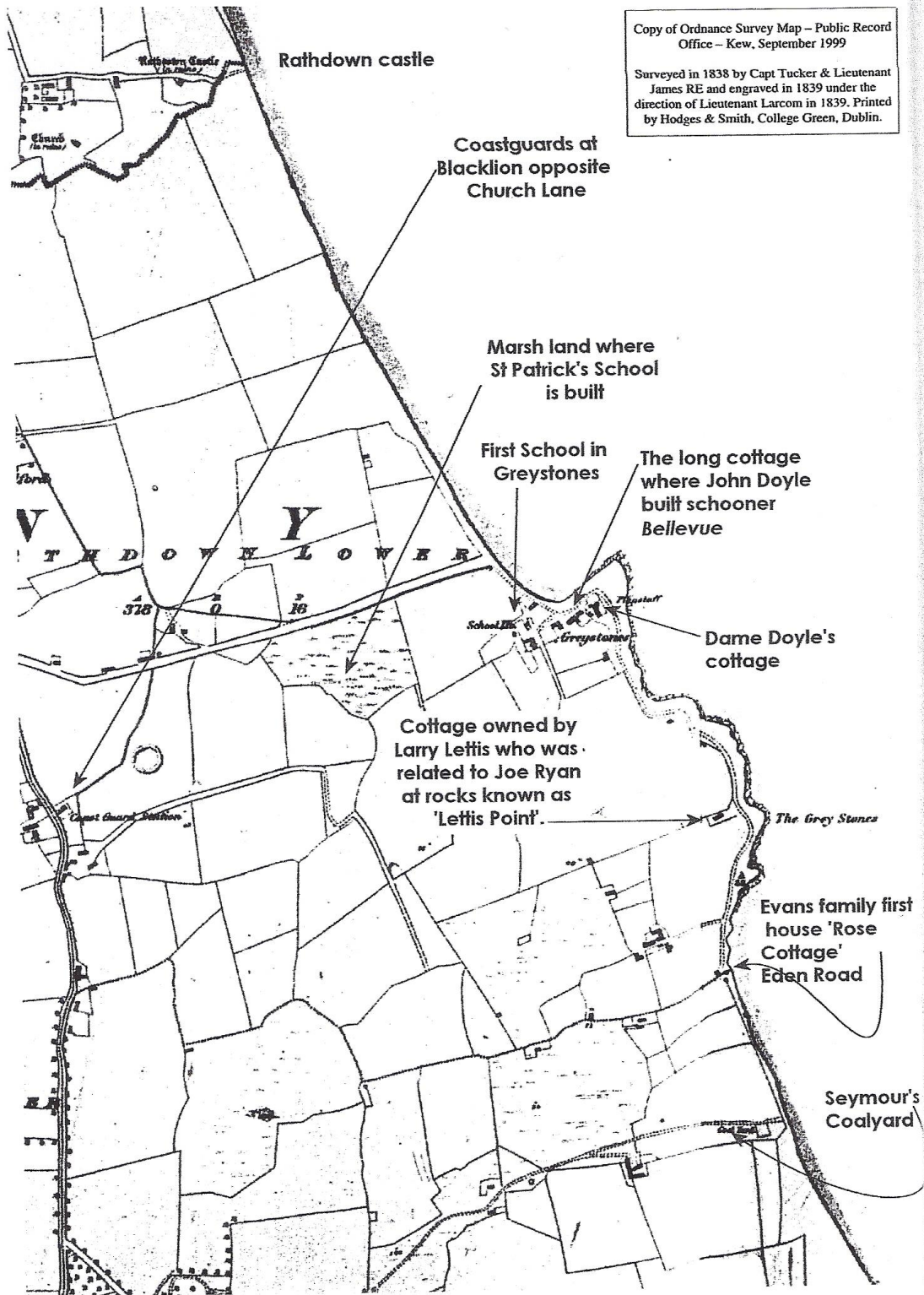
1876

The houses and buildings in the immediate vicinity of the harbour are shown on the town plan below.



Unearthed in Gary's painstaking research, it has every appearance of being based on an earlier Ordnance Survey map; but which revision? The complex of buildings fronting the 'Coal Yard' seems strange; somehow different to the substantial buildings of J.C.McEntaggart's time which book 1 of

Greystones - its buildings and history dates to circa 1850 and attributes to John Doyle, who died in 1855. But this is a false perception. It's better to let the photographs speak for themselves.



The Photographs

These follow below. The source for these images is the *National Library of Ireland Catalogue* (www.nli.ie).



3290.W.L. First in the sequence. Taken from the area of the flagstaff, it spans the waterfront from the corner of Rockport to Kate Doyle's field. There is no 'harbour' as such. The boat house has already become the Lifeboat House - check the granite orbs atop the gables - so, post-1872. The significant building is perhaps St Kilian's Church in Blacklion. Completed in 1867, a transept was added in 1886; but this photograph predates the addition of the transept. The snuffs and boats pulled high on the crest of the beach and, particularly, the long half-skiff, hauled ashore stern-first and straddling the highwater wrack mark, set the pattern for many of the images that follow. One wonders if the jarvey sitting atop a jaunting car at the near end of the Crab Wall was hired by the photographer for the day's shoot.



SUGAR LOAF M^t FROM GREYSTONES 3291 W.L.

3291.W.L. The two Sugarloaves form the background for this photo, which takes in the railway arch, the Lifeboat house, the Bawn, Alberta, cottages up the North beach and the lime kiln on which Jubilee Castle was later built. Beyond the half-transom skiff that straddles the high tide mark below the Lifeboat house, one can see in this picture a couple of distinctive beach boxes, one with a half-door open, in front of the cottages. Taken immediately after the previous photo, this is part of the sequence.



3292.W.L. A view from the top of the Church Brae on the Church Road, looking towards St Patrick's. I believe this is part of the sequence.



3293.W.L. This image is a later replacement photo taken from Jones' Hill showing the Grand and the Braemar Hotels; an image I've discussed in my paper to GAHS. But I can see no sign of the Church of the Holy Rosary. One wonders what the original photo might have shown. See footnotes/anomalies.

The two foregoing locations could have been accessed in only a matter of minutes after the taking of the first two photographs; remember the jaunting car observed in 3290.W.L. But they were taken in different years, so we have to be wary.



3294.W.L.. When I first saw this photograph on page 28 of Derek Paine's 1993 book, I instinctively felt it was a later image; there were just too many people on the beach. It can also be accessed online at nli.ie, as can a further image in the numerical sequence, 3311.W.L. The beach scene and those on the beach are essentially the same in both, although photographed from camera positions perhaps 100 yards apart and in opposite directions. It was only recently I noticed that a rather stylishly dressed young woman wearing a sleeved bolero-style top and a distinctive flat sun bonnet has been posed in both images. There is more; check my further comment under 3311.W.L. See footnotes/anomalies.



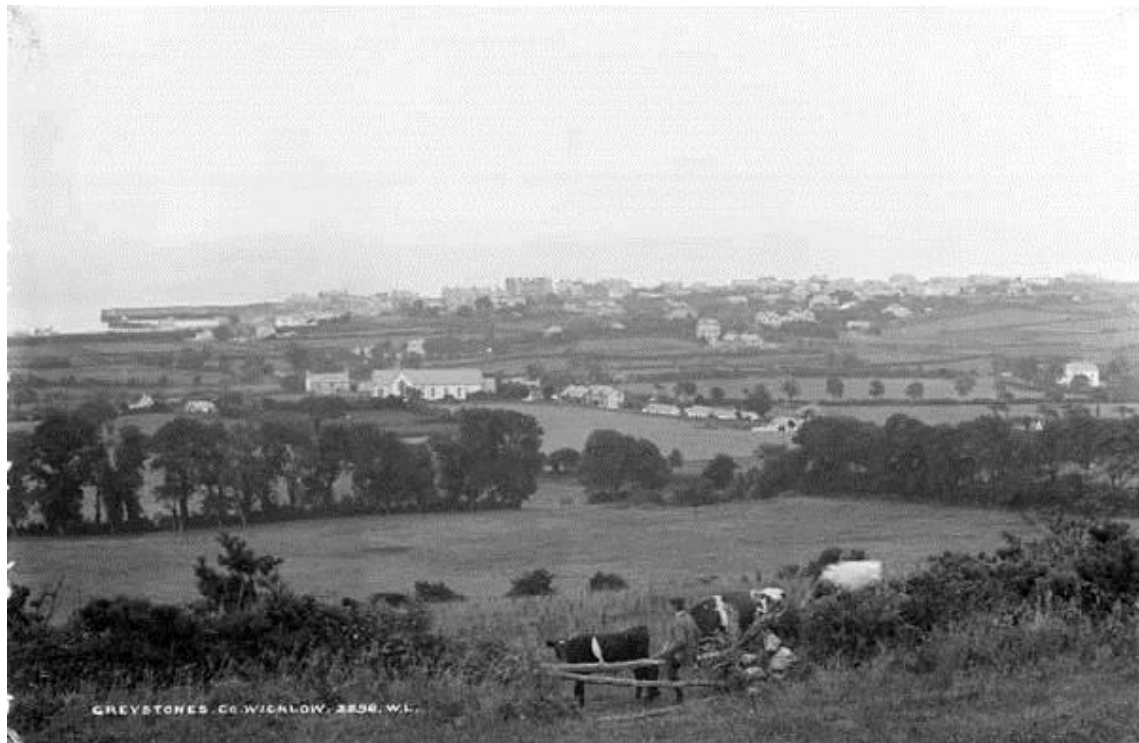
3295.W.L. Is definitely a replacement image; it shows a schooner discharging coal at the mid-1880s pier with the Cúl of the Rock silted over. See footnotes/anomalies.



3296.W.L. Looks north from the crab wall and shows early signs of subsidence at the newly built North Wall. Another later replacement image. See footnotes/anomalies.



3297.W.L. Is mistakenly catalogued as 'Staigue Fort' in the online Cabinet Collection archive, but on the plate is inscribed 'Coastguard Station Greystones.3297.W.L.'. This image shows the first of the houses on the seafront, the coastguard store and rocket apparatus shed, together with the Coastguard station. There are bathing huts in the cove, but they are set on the stones of the beach, and the roofs appear more homemade than the half-round, factory-fabricated, corrugated iron roofs on similar huts in later images. This is part of the sequence.



3298.W.L. A general view of the town taken from Coolagad Hill, this is a much later replacement image. It depicts St Kilian's Church in Blacklion after the transept was added in 1886 and shows far too many houses in the Burnaby. A full tide at the harbour appears to show subsidence towards the inner end of the North Wall. It may have been taken in the early 1900s. See footnotes/anomalies.



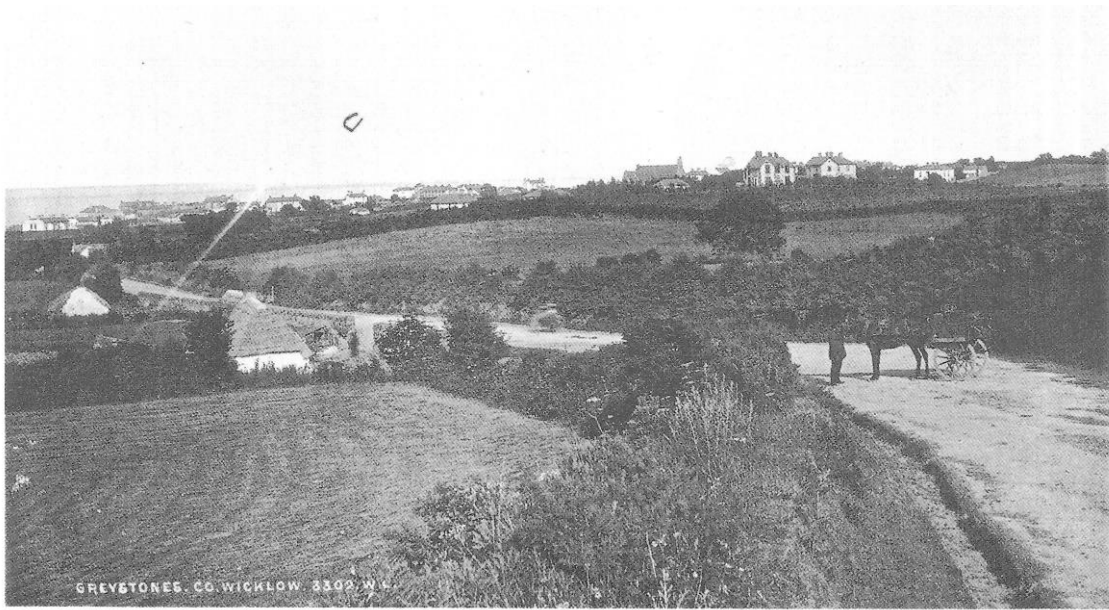
3299.W.L. I've dealt with this in considerable detail in my paper to Greystones AHS. It's a continuation of the pictorial narrative of activity about the Cúl of the Rock. Speculatively, I believe it was taken early enough on the following forenoon. The gables of the only two cottages that are visible up the north beach are in shadow, whereas the fronts of the cottages are sunlit.

In the photo, the north end of the 'crab wall' is just visible and there is an excellent view of the shop that was McEntaggart's then, and Dann's in my time, and of Duncairn Terrace, the railway arch, the Lifeboat House and Alberta. Something over half a dozen snuffs are pulled high up on the beach, with a scatter of skiffs and smaller rowing boats just below them. Two transom-sterned boats, closer to the crab wall, are painted in brighter colours. The long, dark skiff below the Lifeboat House is still astraddle the line of wrack at the high tide mark, and what appear to be three men are sitting on the beach not far away; taking a breather, perhaps, after spreading herring nets out to dry. What looks like a spread of nets can be seen just beyond the skiff and the men on the beach. In the foreground a man looks over the round-topped concrete wall I vaulted over so many times in my youth, and below him, three young people are tending a half-skiff with four rowing thwarts that is just afloat alongside the long grey rock. One of them, a girl, is at the water's edge. A boy, paddling in the water, holds onto the breast hook at the bow. The third, a youth, holds a sculling oar that is cupped atop a small transom at the stern. All in all, it is a peaceful scene. The photograph is clearly identified 'At Greystones, 3299.W.L.'



3300.W.L. Shows St. Killian's Church before the transept was built. This is part of the sequence.

3301.W.L. There is no online image against this number.



Rathdown Road, and Jink's Hill, 1904.

3302.W.L. The 'Jink's Hill' photo in Derek Paine's first book. It is catalogued as a general view of Greystones in the nli.ie online archive, but no image is displayed. A pity; this is a key image confirming the sequence, showing prominently as it does the newly-built houses named Knockdolian (1879) and Killard (1880).



3303.W.L. A view of Trafalgar Road before the Braemar and the Grand hotels were built. The thatched cottage on the extreme left of the picture is a notable landmark, as are the cottages and two-storey house of Kenmare Terrace, which up until only a handful of years earlier served as the Coastguard base. All taken the 1880-ish time slot. This is a definitive image; one that's accessible both in Derek Paine's first book and in the online archive.

The Cabinet Collection references for plates numbered 3304 to 3307 are for views of Delgany, although there is no online image for 3307. Neither are there online images for the catalogue references 3308 to 3310, all of which reference Delgany Church.

Although I was certainly walked the length of the Blackberry Lane - and more than once - by my Aunt Eileen before I was four years old, the butcher's shop and the old family house (my Hayden grandparent's home in the heart of Delgany) was sold at auction in 1942; so I never developed the intimacy with the area that I grew into in respect of Blacklion and Greystones. But I have no reason to believe the Delgany photos are anything other than what they purport to be. Yet again, it seems to me that a jarvey and jaunting car would have been most convenient for this particular part of the shoot.



Everybody well covered, and mobile diving board at the water's edge, 1910.

3311.W.L. is a damaged plate of throngs of pleasure-seekers on the south beach in Greystones looking towards the seafront that was taken about a 100 yards further south of the 3294.W.L.image and on the same afternoon. A darker, un-referenced image which was taken at virtually the same time and is reproduced on page 27 of Derek's 1993 book gives the game away. The same stylishly-dressed young woman who was clearly posed in the foreground of 3294. W L. can again be seen in slightly different stances in these two distinct images. In the darker image, the roofs of the houses on La Touche Road can clearly be seen in the background; a detail that defines all three plates as definitely later images!

See footnotes/anomalies.

The Cabinet Collection plates numbered 3312 and 3313 are of the Glen of the Downs entrance to Mrs La Touche's thatched cottage at Bellevue; 3314 centres the Big Sugarloaf looking north through the Glen of the Downs; and 3315 is another view of the Big Sugarloaf, with a jaunting car in the foreground. 3316 is a view of the Glen of the Downs and the Big Sugarloaf yet again, from the height of Stylebawn, or from some field along the Blackberry Lane. 3317 is a view of the Little Sugarloaf and the top road from Delgany to Templecarrig, and 3318 is a view of the Hill of the Downs and

Silversprings from the Bellevue Estate.

The high sidecars in these images probably confirm them as 1880s images; check out the earlier of the two Royal Collection images numbered 481.W.L. in Derek Paine's 1993 book which shows such jaunting cars outside Greystones Railway Station. The later, replacement image, also numbered 481.W.L., which shows significant changes in the street and which Derek Paine has dated 1901, has a hansom cab and open carriages at the stand. See footnotes/anomalies.



3319.W.L. Bray Head, showing the original railway line at the Burrow and . .

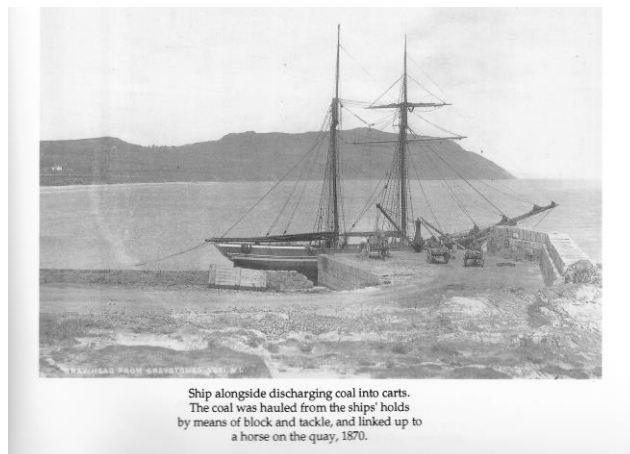


3320.W.L. Bray Head, a photograph of the severely eroded cliffs between Morris's Road and the original 'Gap Bridge' are two images I've dealt with at some length in the *Cúl of the Rock* paper. Both are part of the sequence.



3321.W.L. The next photograph, numerically, in the online Cabinet Collection is inscribed 'Bathing Place, Greystones' - i.e. the Cove - and is a later image; see below. The merest glimpse of the further end of the banked concrete wall on the main beach of the cove (bottom left hand corner) establishes it as such. Check out also a much later image from the Royal Collection online, L_ROY_05687, which shows the full extent of that rampart wall with the Grand Hotel bathing boxes. Both post-date the building of the Hotel in 1894.

I believe the number, however, is the same as that inscribed on the image of the three drays unloading the schooner at the face of the jetty which is reproduced in Derek Paine's first book (see below); indicating that **it** was printed from the original plate and is a key image in the sequence.



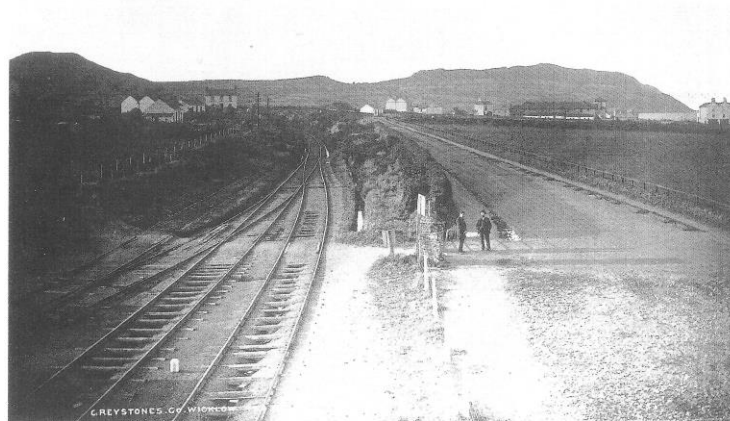
3322.W.L. Is of Christ Church in Bray. Almost certainly a later image, as is - - -

3323.W.L. A view of Kenmare Terrace and all the houses to and including the Jubilee Castle. It was taken from a balcony of the Grand Hotel. Extraordinarily, the Cabinet Collection images for 3324, 3325, 3326, and 3327, three of which can be accessed online, are of St Finbarr's Cathedral in Cork City.



3328.W.L. is a shot of Greystones railway station showing that almost all the houses on La Touche Road have been built, but not the Church of the Holy Rosary. On the same day, and within minutes of this Cabinet Collection photograph being taken, a Royal Collection photograph - 482.W.L. - of the same scene was also taken. See footnotes/anomalies.

One wonders if 3328.W.L. is the number that cannot be read on the photograph of the level crossing at the end of the newly laid out La Touche Road that Derek Paine has reproduced on page 137 of his 1993 book (see below) and which I've already dealt with in some detail in my *Cúl of the Rock paper*. It is obviously a much earlier photograph; but how much earlier? Derek has dated it to 1870. I believe, however, that it may be somewhat later, and that this may be the image from the original 3328.W.L. plate. . . . and part of the sequence!



Excellent view of railway at Greystones Station, with no buildings between the station and the coastguard station, 1870.



3329.W.L. is the photograph of St Patrick's Church "as it was originally", but with a considerable growth of ivy, that I also reviewed in the *Cúl of the Rock* paper. Definitely part of the sequence.



3330.W.L. Is the view north from Jones' Hill showing Killard, Knockdolian, St Patrick's, and the Lime Kiln north of the cottages of the Bawn. One of the definitive images in the sequence.



3331.W.L. Is a photograph of the Coastguard gig out the bay. Distinguished by a dark jib sail and a white main, the sails confirm it as part of the sequence.



3332.W.L. Shows Enright Doyle's shop on the Church Road, just opposite the junction with Bridge Road.. The road surfaces are unpaved, the standard trees planted in the verges are very immature. I believe this is part of the 1880-ish sequence.



3333.W.L and 3334.W.L. are both views of the waterfront taken from the jetty that I reviewed at some length in my *Cúl of the Rock* paper. The two are at the very heart of the sequence.

Both were taken from the harbour side of the jetty looking generally in the direction of the coal yards

beyond the crab wall. The first (3333) appears at the top of page 107 in Derek's 1993 book and the photo takes in the entire sweep of the houses on the south side of the harbour, from the house named Rockport to the house that predated Upton, with Wave Crest, Bayswater Terrace and Bethel Terrace in between, and the roadway to the pier and the rocks on which the slip was later built, in the foreground.

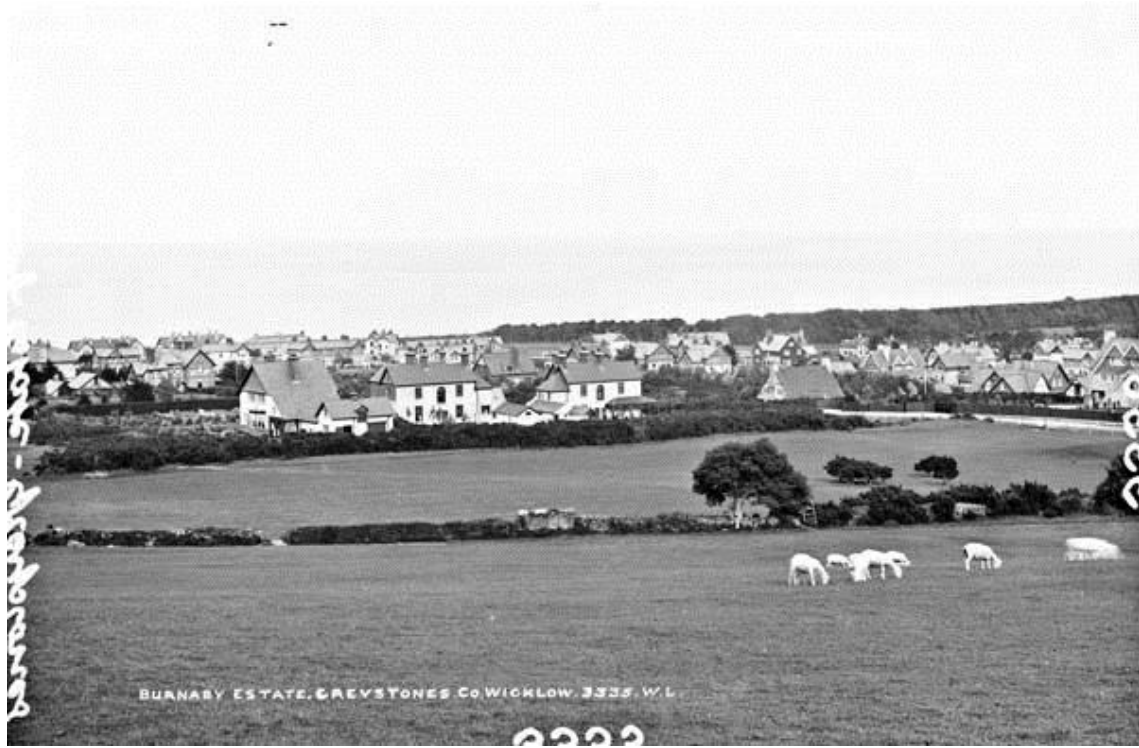
A man standing right in the bow of a rowing boat – the same boat that the three young people were holding just off the beach in the 3299.W.L. image – is doing something at the middle one of three iron stanchions that have been set into the stone at the very edge of the 'Cool of the Rock'. Two horses and drays can be seen, either passing or just standing in front of the entrance to John Doyle's coal yard below Bethel Terrace, one at each side of the gate which appears to be open. It is a W.L. photo but only the very tops of the four digits in the number are visible. It looks very much as if the number actually reads 3333. Derek Paine captioned it 'Harbour Area, no dock, no slip, early 1880s'. I feel this date is the more likely one for the series of images.

The second of the photos that was taken from the jetty that day appears at the top of page 103 in Derek's 1993 book and it is also available online under the original number 3334.W.L. It too is from the Cabinet Collection and looks straight in along the rocks to Bethel Terrace, where the same two horses and drays appear to be stationary on the road in front of the gate to John Doyle's coal yard. The house that predated 'Upton' is next; then J.C. McEntaggart's. Beyond it are the two exceptionally fine two-storey houses of Duncairn Terrace. The boathouse is just visible at the extreme right, as is the long dark skiff which, if anything, appears to have been pulled a little higher. Only two men are now sitting on the beach in this photo; the third is standing at the bow of the skiff.

At the other end of the beach a single figure stands at the stern of the transom-sterned half skiff which now appears to be approaching the long grey stone where another man is waiting to give the first a hand to beach the boat. Just above him and a little to the right, yet another man is standing between the two brightly painted boats that were more clearly seen in photo number 3299.W.L.

One extra detail is somewhat clearer in the online image. A small sailing boat appears to have come to the beach and has been pulled completely clear of the water in between the taking of the two photos; either that, or the men have just brought the gig to the beach and are getting ready to launch it. It can be seen between the two brightly painted transom-sterned boats just under the crab wall. A forward-leaning mast is stepped just forward of amidships and a small dark jib-sail is rolled around the forestay. The main is about a quarter raised and the boat is painted white, or some other very light colour. This is clearly the same small (Coastguard?) gig pictured in photo number 3331.W.L.

In the foreground to the extreme left of the photo, the three metal stanchions set into the rock are clearly visible; they are even more so in the online image, as are the two mooring lines that stretch right across the harbour from the (unseen) stern of the schooner moored at the jetty. The nearer of the stanchions brought back to me the substantial ring linked into a ringbolt that was set into the same roundy rock at the time the jetty was built, and that was still functional when I was a five year old; the time I slipped off the same rock into the tide and nearly drowned.



3335.W.L. is a view of the Burnaby Estate, which defines it as a later, definitely a replacement, image.





Left:

Ship at jetty.
No harbour.
Single storey house
at Trafalgar Road
corner.

Having regard to the three subsequent plates in the numerical sequence, 3336.W.L., 3337.W.L., and 3338.W.L., all of which were photographed from the north beach and show, in general, a youth with a donkey or two and a schooner moored at the face of the jetty in the background, one wonders if the original 3335 was the plate from which the un-referenced centre-of-the-page image on page 107 of Derek's first book was cropped. A photograph that was taken from just beyond the furthest cottages along the north beach - possibly from the top of the lime kiln - it takes in the sweep of the 'harbour' from the schooner at the jetty to the cottages mentioned. In it, the gable of Alberta is darkly visible and it partly obscures both Duncairn and Burlington. The long dark skiff straddles the high tide mark in front of the Lifeboat House in the distance, and the two bathing boxes, one of which with the top swing of a half-door open is possibly a privy, is very prominent in the middle distance.

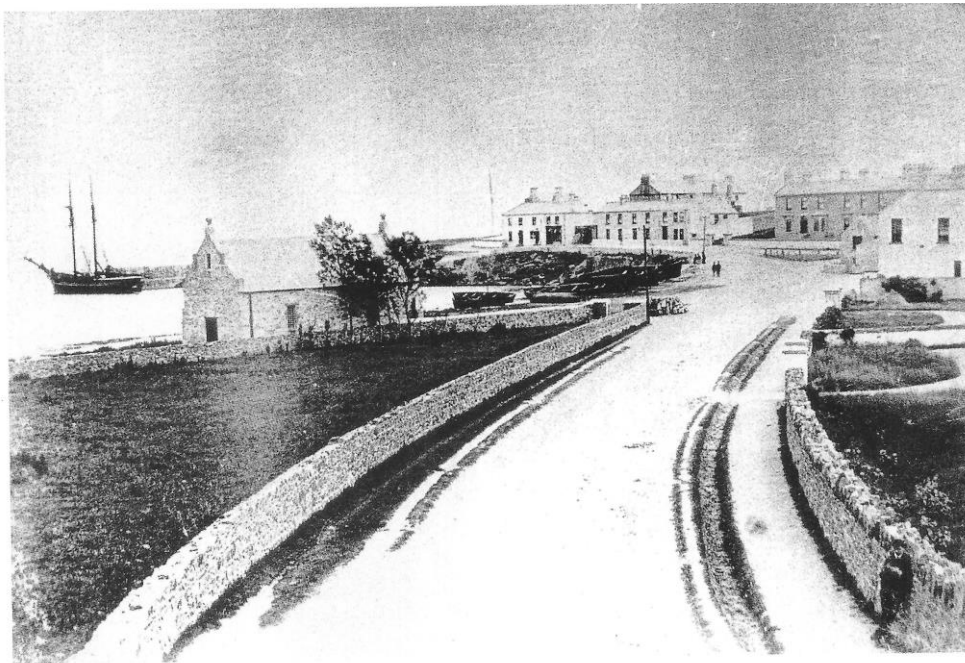


This excellent old photograph shows the livery stables wall. This is the area where John Doyle had his coal yard. Arthur Evans had his coal yard at the rear of the present Beach House. The house on the corner is only single storey and was previously a lime kiln.

On page 189 of his 1998 book, Derek has published what appears to be a cropped and enlarged image from the same plate as "an excellent old photograph showing the livery stables wall" which was adjacent to John Doyle's coal yard. It's a photograph that is remarkable on a number of scores. First is the quality of the image. It is almost as if it has been reproduced from a far superior print. There is a considerable sense of 'zoom'. Probably taken, as I said, from the top of the lime kiln some five hundred yards off, the detail of Bayswater Terrace and the house that pre-dated Upton is tremendous,

certainly in this cropped image, the centre of focus of the photograph.

The puzzling thing is that the mast-top details of the schooner on the periphery of the image in this and in the 'donkey' photographs all appear to be different to those on the two images of the schooner at the face of the jetty taken from the area of the flagstaff. The cross-tree on the foremast is perceptible, the under-spar less so. Contrast them with the image of the vessel being attended by three drays I have reproduced earlier and the further image, the final photograph in the sequence, of the same vessel being attended by just a single dray. But the main features of everything else along the shore, notably the long dark skiff straddling the high (spring?) tide wrack line, are as far as can be seen the same as in the other photographs in the 1880-ish sequence. Even the 'lines' of the schooner indicate it is the same. The simple explanation may be the angle at which the schooner has been photographed; the ropes etc may just be out of focus.



No harbour, but a ship is tied up alongside the jetty. Opposite Dann's pub can be seen a number of fishing boats called "Snuffs".

Intriguingly, this begs the question of when a further photograph of a schooner "tied up alongside the jetty" and which is reproduced at the bottom of page 112 in Derek Paine's first (1993) book was taken; and, who took it? There appears to be no reference number, but a dark-suited young man wearing a cap is leaning against a stone wall in the right hand corner. The photograph, which seems to have been taken from the top of the railway arch, takes in on the left a schooner at the jetty on which a cross-tree, but no spar, is apparent. Otherwise, it is as similarly painted as the topsail schooner and, yet again, the lines are the same. The vessel appears to be light ship - it is riding high in the water. Much of the foreshore is screened by the Lifeboat House, but the skiffs and snuffs atop the beach, so far as can be seen, are as similarly positioned as in the other images in the sequence. The houses at Rockport, Wave Crest, Bayswater Terrace, the house that predated Upton, and the gable of J.C.McEntaggarts, are all as in the other photographs. There is even a glimpse of the top of the long grey stone at the Cúl of the Rock. Is it perhaps an unacknowledged photo?

Part of this photograph, cropped in to highlight only the schooner and the Lifeboat house, is reproduced also at the top of page 65 of Derek's 2001 book where it is captioned "vessel leaving

harbour” and the rigging is much more suggestive of the photograph of the schooner being unloaded.



Equally tantalising is the cropped image on the same page of three men either launching or beaching the coastguard gig; as also is the horizontally cropped image on page 68 showing a man and a woman almost at the water’s edge adjacent to the long half-transomed skiff in front of the Lifeboat house. I have no Lawrence numbers for any of these images, but most assuredly they also were part of the original cohesive sequence.

Could it be that the Greystones ship owners were so efficient that they could turn their vessels around in scarcely more than a day or so, and make a return voyage in not much more? Maybe it’s right that we should be left with an enigma; the past was a different place and they did things much more proficiently than we can imagine.



The final image in the sequence, the photograph of the schooner with just one dray attending, may be a token of just that. It has every appearance of being taken on the same occasion as that in Derek Paine's three-dray image - a bight of rope hanging from the topmost spar is identical in both images - and it can be accessed on the nli.ie website where it is catalogued as part of the Cabinet Collection and is captioned "Bray Head from Greystones.3339.W.L." Check the image:

What I observed about it at first was: "The image captured is of the same top-sail schooner apparently still unloading at the jetty, the disposition of the rigging still the same as in the earlier photo. The whole picture is well lit. It is afternoon, and sunny. The banks and cliffs along the north beach in the background are also much clearer and I fancy I can make out the original 'Gap Bridge'. There is only one horse and dray on the pier and a full lift of coal bags has just cleared the hatch. A man stands in the very stern of a rowing boat alongside the port quarter of the schooner, which obscures all but the stern of the boat. Whether it is the same man and boat that was on the water earlier in the day, there is no way of knowing, but it's likely. What other images were captured in the two-day photo-shoot - some forty-odd plates by my reckoning - would be another day's work."

Indeed it was. I still think the whole sequence was shot in only a matter of days.

Postscript: I should perhaps leave the final say as to when all these images were photographed to Derek Paine. While my own 'interrogation' of the images suggested an 1880-ish time frame - i.e. 1880 or 1881, maybe even 1882 - Derek on page 59 of his 2001 book dates a cropped section of a photograph 3334.W.L. he had previously published in his 1993 book, to 1883. This was the photo taken from the jetty that spanned the houses facing it, from Bayswater Terrace to the Lifeboat House. I think he is right.

The anomalies - back to the future?



Church Road with side-cars outside the station,
and no shops on either side of the road, 1900.



There is a remarkable accord linking a number of the plates that were re-photographed on a later occasion or occasions and that seemingly recycled original plate numbers, starting with the two Royal

Collection photographs of the lower main street (the Church Road). Both were taken from just south of the railway Station. Both were numbered 481.W.L. The two are reproduced at the very beginning of Derek Paine's 1993 book; his first!

In *The Cúl of the Rock - imagining the past from its images*, my 2015 paper to the Greystones Archaeological and Historical Society, and basing my judgement on the Cabinet and Royal collection photographs of the Great Eastern at Dublin Port which could be dated to late 1886/early 1887, I established to my own satisfaction that the earlier of the two could be dated to Summer 1877. The second, which shows a newly-built MacFarlands Burnaby Stores where formerly there was just a field, was dated by Derek to 1901.

The Lawrence archival narrative of the story of Greystones suddenly became more complex. An extra dimension - the Royal Collection - had been added to the cohesive Cabinet Collection cluster I had earlier focused on. And, as the first two images I encountered illustrate, in this Collection also earlier images were occasionally replaced just as in the Cabinet Collection, being then identified by an original Lawrence reference number.

There is a further dimension that may not be immediately apparent. The coherent early 1880-ish images marked the accomplishment, more or less, of the first two phases of the growth of the town. These anomalies record the ongoing progress of a third.





In my mind, the second 481.W.L. image linked to two other photographs, one from the Cabinet Collection and one from the Royal Collection, that were taken within minutes of one another from Jones' Hill. Each of these showed the same two horses in a field in the foreground, with the Grand Hotel in the background and the same steamer offshore. The Royal Collection photograph is numbered 480.W.L, and the Cabinet Collection image is numbered 3293.W.L; each of which is patently a later, replacement image recycling an original number.





It's time to look at two further images. Yet again one is a Cabinet Collection plate - reference 3328.W.L. - and the other a Royal Collection plate numbered 482.W.L. The two underscore the link to the second 481.W.L. image, and I have touched on them already when I wondered if what the 3328.W.L. image replaced might in fact have been the 'level crossing' photograph. They have their own importance, however. They show that although most of the houses on the La Touche Road have been built, there is no sign of the Church of the Holy Rosary.

Carraholly, the end house almost abreast of the station at the near end of the road, is dated c.1890 in the first book of *Greystones, its Buildings and History*. It was where the Batemans lived in my time. The next two houses, Roslea and Teevinore are dated in book 2 of *Greystones, its Buildings and History* to 1900. This book also dates the Red House, where a family named O'Toole lived in my time, to c.1895. Regarding the Church of the Holy Rosary, *Greystones, its Buildings and History* book one says of it:

"The Holy Rosary had its first sod turned in 1903 and the church although incomplete was ready for use by 1904."

I think we can take it that the church had not yet been built.

It was a leap to link the foregoing photographs to my next images, but when I realised that a stylishly dressed young woman appeared in two further photos in Derek Paine's 1993 book, I was halfway there. The photographs are to be found respectively at the bottoms of page 27 and of page 28.



Everybody well covered, and mobile diving board at the water's edge, 1910.



The first, from page 27, is an unacknowledged beach scene, looking from the South Beach towards the back of the rocks. The faces of people on the beach are generally in shadow; probably the reason it wasn't acknowledged and published, although it is a Lawrence image. The photograph published

instead is to be found in the npa online archive where it is catalogued as L_CAB_03311. The emulsion on the plate has suffered some damage, but the image can clearly be identified as having been taken at the same time as the darker, unacknowledged photo. The young woman is the standout reference point, but many others enjoying the afternoon sun and sea air are also common to both pics.

Derek Paine dated the unacknowledged photo to 1910, which may not be correct. In both it and 3311.W.L, the roofs of the houses on the La Touche Road can be seen, but while it's unclear if the Church of the Holy Rosary is there or not, the images from the station have already established for us that it has not yet been built.



The stylish young woman is also to be seen, posed as she appears in 3311.W.L., in the photograph captioned 3294.W.L. from page 28 of the 1993 book. It may also be accessed online, where it is catalogued as a Cabinet Collection image. It is a photo I have reproduced earlier, but here it is again to provide the link between some other seemingly unconnected images; not just numerically, although there is an element of that, but as a crucial and unexpected time link. Note for instance the two lads on the path to the beach, one looking at the young woman, the other absorbed with what the photographer is about. Check also the bearded gentleman, a veritable patriarch, sitting at the foot of the steep path.

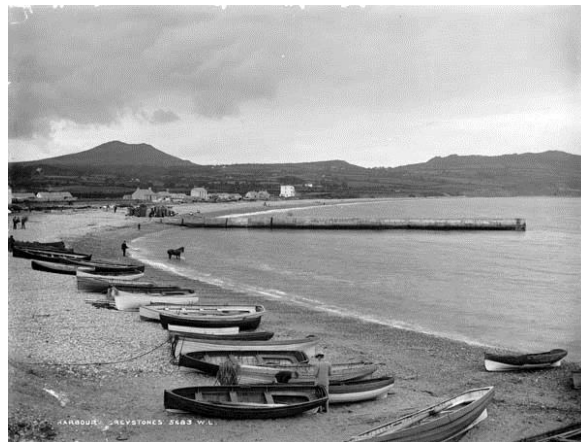




Re 3295.W.L., 3296.W.L., and 3298.W.L: There can be little doubt but that these are replacement images and date from this time also.

Looking south from the end wall of the pier, the masts and spars of a schooner, and the flagstaff in the fore and middle ground of 3295.W.L. somewhat obscure the view of Kimberley Road and the coastguard sheds in the background, but there is little evidence to suggest the Holy Faith Convent - or the Church of the Holy Rosary - has been built. But 3296.W.L. shows clearly that the north groyne has, and is intact.

In regard to 3298.W.L, I often hunted rabbits - unsuccessfully - with a pal named Liam Mitchell and a couple of dogs through the fields on Pat Fox's land from which this photograph was taken; and earlier still, in the 1940s, had picked blackberries along the hedges with my mother and my sister Kathleen. So, I've no doubt but that this image dates together with the other two to 1901. St Kilian's Church is shown with the 1886 transept, and the north groyne at the harbour appears to be virtually unscathed.





What is of more than passing interest is the evidence that a Royal Collection image, accessible online in the npa archive at nli.ie where it is catalogued as L_ROY_05683, was photographed at the same time as L_CAB_03296.W.L. What this poses is the question of how we rate and date L_ROY_05683, and for that we must turn to two further photographs:





These final two images were a surprise. In a final check I had gone back online, typed *Greystones* into the 'search and find' slot, and scanned through every reference all over again. Two Royal Collection images with what I thought must be very late reference numbers astounded me. Numbered respectively, 9244.W.L. and 9245.W.L., they had been taken on the same afternoon as the Cabinet Collection images, 3294.W.L. and 3311.W.L. They are, perhaps, the most interesting of all.

In 9244.W.L, the two young lads that can be seen towards the bottom of the steep path to the beach in the ostensibly earlier 3294 Cabinet Collection image are there, as is the elderly bearded gentleman - a veritable patriarch I called him - who is sitting in the same position on the edge of the path in both. The young woman is there also, but looks different as she is now standing with her back to the camera.

Similarly, in 9245.W.L, the summer-hatted couple and children playing near them, and the pram that can be seen in the foreground of 3311 and in the unacknowledged image, are also there in 9245, as is the stylishly dressed young woman; and in this image also, she is standing with her back to the camera.

These two plates reveal the truth about L_ROY_05683; it is a later, replacement image. Only L_ROY_09245 and L_ROY_09245 are in real time. In respect of those two plates, it would seem that William Lawrence/Robert French simply ran out of earlier 'Greystones' numbers to recycle.

Tracking the 9244/45 sequence forward discovers some images of Greystones Golf Club, one or two of which show houses in the Burnaby. Now golf is not my forte, but the Greystones Club was founded in 1895; reference the Club's website. So even these images support a late 1890s or early 1900s date.

Backtracking from the sequence throws up recently taken images of Belfast, where several scenes

were photographed inside an unnamed shipyard. But there is nothing for us in these photographs, historic as they may be in their own right.

The key image is still the second 481.W.L. image; the photograph that takes in MacFarland's shop and that was dated by Derek Paine to 1901.

1901 is a credible date for all these anomalous images.